

PARIS ART NOTES.

Versatility of Besnard's Work—An Original Studio Entertainment.

Paris, June 12. The Paris art season closes this week with an extremely interesting exhibition of the pictures and drawings of Albert Besnard. The catalogue contains over four hundred numbers, of which 150 are oil paintings, the rest being pastels, drawings, watercolors and etchings. This is the first time that nearly all the important works of Besnard have been brought together. It is astonishing to find how these works harmonize and blend, as it were, in one vast chromatic scale. The decorative effect is irresistible, as one enters the Georges Petit Gallery. Besnard has been described as the painter of sensuality, as the exponent of the joys of life in their most modern aspect. But the present show proves that even in the concentrated nervous vision of his talent he never permits the most audacious liberty to become morbid or unwholesome, as is the case with so many contemporary Parisian masters. Besnard's draughtsmanship seems faultless, and as a colorist he charms the senses. There is remarkable versatility in the work of Besnard. It is a pity that his ceilings in the Hotel de Ville and that painted for the Theatre Francaise, and the frescoes at the hospital at Berk, and other mural decorations of this Parisian Goya cannot be exhibited together with his portraits, landscapes, open air figures, animals, seascapes, fishing scenes and Parisian interiors. In all these works one finds strange, fascinating boldness of conception and execution, mingled with discreet circumspection and modesty. Delightful harmony of line and color is the essential characteristic of the exhibition, and there is not a solitary false note to alarm the most refined susceptibility.

There is a radiant portrait of the late Princess Mathilda, in warm roseate tones, beside the delicate grays and whites of the life-size portrait of the painter's wife. There are the full length portrait of Mme. Réjane in pink, the double portraits on one canvas of the Miles. Dreyfus in hues of pearl and of pale green, and the portrait painted on a summer evening of Mme. Roger Jourdain, which was one of the gems of the Salon of 1886. The sombre portrait of Mlle. Gorges, painted in 1874, makes a pleasing counterpart to his latest portrait, that of the Countess Pillet-Will, finished last month in ashen gray and faint green, at once a truthful likeness and a beautiful picture. There is a delicious portrait in red and black of Mme. A. P. Daudet. In a more virile note one finds the massive leonine portrait of the Parisian deputy, M. Denys Cochin, with yellow beard and tawny chevelure; the portrait of M. Franz Jourdain, vigorously brushed and colored with brilliant dashes of blacks and whites, the pastel portrait of Dr. Pierre Delbet, and that of M. Botvin. There is a glow of glaucous green, with the humor of Daumier in the two Seville dancing girls with caetanets, gyrating with swaying hips and uplifted arms, in a brilliantly lighted stage in a music hall before an audience of Spaniards and women, while the projecting lips of young, fascinating Andalusian beauty puff clouds of smoke from a cigarette. This Andalusian profile is placed in the corner of the canvas, very much in the same manner that Whistler used to put clusters of reeds or of

flowers as if growing from the frames of his pictures. There are views painted in Algeria permeated with warm sunlight, of Venice bathed in mysterious grays, illuminated here and there with bursts of golden light; there are girls playing with kittens, daintily gowned ladies in their boxes at the theatre, there are Berk fishing girls ankle deep in the sea, bearing baskets filled with snapper. The "Danse Basque" presents joyful groups of young people dancing on a sward in the shade of plane trees. There are girls bathing in rivers or pools whose still waters reflect the deep green of the summer foliage. There are nymphs cooling themselves beneath crystalline cascades; there are sturdy Norman peasants inspecting horses at the great open air horse market at Abbeville. Seldom has a painter produced such a variety of subjects. Amateurs of what is beautiful in line and harmonious in color will not regret passing an hour or so at this exhibition, which for the first time enables the public to appreciate the many-sided genius of Albert Besnard.

The exhibition of the works of James McNeill Whistler at the National School of Fine Arts, will, in compliance with public request, remain open for another month. M. Leonce Benédite, curator of the Luxembourg Gallery, who organized the Whistler exhibition in Paris, has edited a volume containing forty reproductions of the works of Whistler, and the first section of the book was issued this week by the Librairie Centrale des Beaux Arts. The reproductions are decidedly successful, and convey a just idea of the mysterious depth and lofty conceptions of the master, in honor of whose work Boston, London and Paris have successfully held exhibitions.

Every spring Mme. Madeleine Lemaire organizes in her studio some artistic manifestation. Last year it was a representation of the "Fetes Galantes de Verlainne," set to music by Gabriel Fauré. The entertainment given by Mme. Madeleine Lemaire this week was the presentation of "L'Heureuse," the work of a young composer, Ernest Moret, a favorite pupil of Massenet. The work consists of a series of preludes and choruses, with pleasing string instrument and flute accompaniments. The leading parts were sung by Jean Perier, and by a young actress of Russian origin, Mme. Olga Demidoff. In the costume of a siren. The choruses and figurants were selected from among the companions of Mme. Lemaire's daughter, Mlle. Suzette Lemaire. These young ladies were attired in Botticellian robes, and their draperies, tulle and garlands of orchids, roses and Anemone lilies were arranged by Mme. Marquitta, the directress of the ballet at the Opera. Among the young ladies who took part in the performance were Mlle. Suzette Lemaire and Mlle. Germaine Porel, daughter of Réjane, who inherits her mother's talent as a comedienne, and who is gifted with a fine, clear, sympathetic contralto voice. Two representations of "L'Heureuse" were given, and the guests, largely composed of prominent men and women in the coteries of the fine arts with a dash of diplomatists and of the "smart" set, were highly pleased with the originality of the entertainment.

YOUNG WOMAN'S MYSTERIOUS DEATH.
Watertown, N. Y., July 1.—The body of Miss Victoria Decker, of Croghan, Lewis County, was found in the Black Creek near her home, this morning. The young woman left her home at 10 o'clock last night to see a neighbor, and the authorities do not know whether it is a

case of murder, suicide or accidental drowning. Miss Decker was twenty-four years old.

NEVER SAW HIS BRIDE.

Blind Musician of Corona, L. I., Leads Girl of Choice to Altar.

Friendship, formed in church work and ripened into love, resulted in Frank Irwin, a blind musician of Corona, Long Island, leading to the altar one of the former members of a choir trained by him. For several years the blind musician has been organist and choirmaster of the Baptist church at Woodside, Long Island, and it was soon after he assumed the duties of that position that he met Miss Edith Lange, one of the most popular girls in the place and an ardent worker in the church. They were together often, and the sympathy of Miss Lange for the blind organist soon ripened into love and the wedding was the result.

The wedding took place a few nights ago and was attended by the relatives of the couple.

SCALDED ON STEAMER.

Radiator on Richard Peck Burns and Injures Two Men.

Two passengers on the steamboat Richard Peck of the New-Haven Line, which arrived at the pier yesterday, were scalded and wounded by the explosion of a steam radiator in the saloon of the vessel as she was off Sand's Point, in the Sound. They were Frank A. Fairbanks, of No. 22 State-st., Ithaca, a Cornell University student, and John J. Harvey, a silversmith, of No. 165 Centre-st., Meriden, Conn.

JUDGE TRACEY FOR PHILIPPINES.

Albany Man Will Succeed Judge McDonough on Supreme Court Bench.

Oyster Bay, Long Island, July 1.—Judge James F. Tracey, of Albany, was today appointed an associate justice of the Supreme Court of the Philippine Islands. Judge Tracey came to Oyster Bay today and had a conference with the President, at which he accepted the appointment. He is a practicing lawyer in Albany, and a Gold Democrat.

DISCOUNTENANCES HUSBAND'S ACT.

Mrs. Street Says She Is Not Reconciled to Abandonment.

The son of James Street, ex-president of the Street Steamship Company, who recently deserted his wife for Miss Edna Miller, a stenographer, has absolutely denied the report that Mrs. Street had given her consent to the action of her husband. Mr. Street left the home yesterday, where he has undergone an operation for appendicitis, and went to the home of Miss Miller. His son says that his mother has never expressed approval of such action, and that the statement that she is reconciled to it is untrue.

Summer Resorts.

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